**Hull 2017 – Back To Ours Festival - BFI programme**

**Programme Review & Planning Notes   
6.14.17**

Notes share with:  
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Reference Documents:

* Hull 2017 – BFI – KPIs – draft Actuals

We have reviewed the experience of the first February festival and continued our consultation and project planning with the BTO Venue Partners to inform the planning for the next May / June half term festival.

**Key observations and learnings from the February festival:**

* Presentation of film in the venues chosen was the high quality experience that the BTO and BFI teams designed and projected. The venue facilities for the interative experience also supported the actor.
* The audiences particularly enjoyed the interaction with the character & actor. This was a surprise for the audiences. The use of Manchester based actor added travelling costs and stress and meant the experience ended before the end of the last screening each day.
* Audiences arrived just in time for the scheduled time.
* Matilda was the most popular film in all three areas.
* Audiences presented content with ticket price.
* The venues all offered a café option for audiences – this was well pitched in terms of offer and price – audiences did not know about this facility in advance so were not prepared.
* The venues were ideal for the audiences in terms of openness, comfort, facilities etc. Larger audiences would be manageable with ease.
* Winifred Holtby used a school rope barrier with red carpet to increase the experience for audiences arriving at the venue / event / screening.
* Not all audiences with paid tickets actually turned up to see the films – approx. 20% no show rate.
* Audiences chose one film to view – did not come to see more than one film.
* Venue Partners with the film offer were content but expected greater event; feedback from post-festival debrief and further venue partner planning meetings indicate expectation for fewer screenings with greater impact and audience engagement.
* Venue Partners interested in evening screening not just during the day.
* Full profile of audiences in terms of demographic and postcode analysis tbc.
* For the audiences achieved the ratio of volunteers to audience was too high; but with greater audience figures the ration would have been correct.
* There was very little / no sales at live box office at venues. This service was not known about in advance so no expectation that audiences could turn up and buy tickets.
* Audience figures for screenings met BFI KPI targets on average but were below BTO festival targets.
* Hull 2017 / BTO missed opportunity to screen information about other BTO, Hull 2017 and Film events to audiences.
* Specific marketing postcard for Picture House marketing was useful tool and gave focus for the programme.
* No shorts screened pre-main screening.
* Overall budget was fair but did not cover all costs. Review of budget level for May festival and future festival models required.
* Sales in North were the lowest.
* Sales of tickets were 585 but actual attendance after no shows was approx. 468. Net income was £1,135.

**Planning for May Half Term Festival:**

* Programme fewer films with one offer for younger family audience and one for whole family/older family audience.
* Focus on greater interactivity with screenings for audiences.
* Review contract delivery structure in light of LFF / Chris Lees availability and cost-benefit of production delivery.
* Production: HPSS delivers BTO production across the festival and has just successfully delivered the City Hall Viceroy House to meet BFI & FHN standards; BTO to ask HPSS to quote for delivery. To note there are no issues with Lumen but priority for Hull 2017 to develop capacity of local suppliers as well as reduce costs to deliver long-term festival model .
* Expand offer from Sneaky Experience – essential to confirm in time to include in festival brochure. Aim to confirm talent from city/region and not travelling long distances.
* Extend marketing collateral and distribution for Picture House; increase budget to allow for this both from BTO core and specific BFI budget.
* Aim to achieve PR preview pieces – focusing on USP of this offer – the interactive experience.
* Review budget to reflect actual costs of all contract delivery partners; increasing marketing& comms resource.
* Maintain ticket price structure – Hull cinema pricing is dropping generally and with increasing numbers of offers. Back To Ours Picture House needs to remain accessible and simple.

**Programming May Festival:**

* Aim to offer interactivity with musical ‘sing-a-long’ screenings. Partners offered a range of films for both daytime and evening screenings, and all venues chose the same:   
  Afternoon Family Screening: The Lion King  
  Evening Family Screening: Grease
* To offer pre-main screening content in both Hull2017/Film Programme and original shorts – ideally with local connetion.
* Sneaky to develop offer for all three venues with hosting of audience and audience participation through characters.

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